

## ADELAIDE FESTIVAL REVIEW 2019: ARROWS OF TIME



Rodney Smith, *The Advertiser*  
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**Arrows of Time**  
**Classical Music / Australia and Europe**  
**UKARIA Cultural Centre**  
**March 9**

When viola da gamba supremo Paolo Pandolfo and his group of period instrumental specialists completed their final number *Violatango* he neatly tied the knot on a concert that summed up a vision of time and connections, two themes running through this long weekend's concert series at Ukaria.

Western classical music continually morphs into new shapes and Pandolfo's time-capsule program demonstrated wordlessly how Renaissance styles moved into Baroque forms with works by Ortiz, Hume, Marais and Forqueray, hardly household names now, although they should be.

But the modern-day *Violatango* using old instruments brought time connections into the sharpest of sharp focus.

What's a few hundred years, really?

Pandolfo is a hugely persuasive performer whose expressive talents transcend styles and historical accuracy.

From the wisps of sound in Diego Ortiz' *Recercada* and Tobias Hume's *An Almaine*, to the more upfront dance movements of Antoine Forqueray, we were left wondering why modern instruments need to be so loud.

Pandolfo and his colleagues made their impact with far less.

And the somewhat sepia coloured bass-weighted ensemble including two gambas, a baroque bassoon and a double bass certainly encouraged appreciation of lower registers bereft of shrillness.

What is more the star-studded ensemble melded as one, producing delicious musical liaisons with Pandolfo as solos and duos emerged.

Singling out his wonderfully subtle duo moments with fellow gambist Daniel Yeadon hardly does justice to the hundred and one other magic moments from all concerned.

**- Rodney Smith**